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treats. He traces the various schools of art, beginning twenty years ago, with the romantic school headed by Eugene Delacroix, who was in turn followed by Couture. Then comes the realistic period, of which Théophile Gautier said: "The process is attaining a point of perfection disquieting, for the hand is becoming so skilful that the painter will soon be able to produce without brains." Mr. Bacon, be it observed, is in his book speaking only "of the current or fashionable art of this generation, what exists to-day, what may be supplanted in a few years and forgotten in a few more." It is to this end that he treats of the school of Independents or "Intransigents" or "Impressionists," as it has variously been denominated, and of which Manet was the "chief inventor and apostle." After him are mentioned all those names with which late years have made us more and more familiar, and which have been provocative of such conflicting discussion. We have individual and forceful sketches of these men, incidents of their lives, and anecdotes illustrating their idiosyncrasies and habits. Alfred Stevens is contrasted with Manet, but the latter is only represented by a strongly dashed-in head of Claude Monet, while a finished sketch of Stevens' poetic and pathetic "Autumn" of International Exhibition fame is given. Mr. Bacon allows Manet credit for influencing many young artists in a right direction, but he further emphasizes the opinion, generally received, that Stevens possesses qualities beyond Manet, such as might have made him founder of a school had he not been so difficult to imitate. He never neglected "the delicate gradations of tones and values." It would be easy, indeed, and grateful as well, to follow Mr. Bacon, step by step, over the ground on which he introduces the reader to the prominent young Parisian painters, some of whom will doubtless achieve enduring fame, and some of whom will gain only an ephemeral reputation. Such names as those of Bastien-Lepage, Duez, De Neuville, Carolus Duran and Dupain assert themselves as of men who have been essentially creative; those of Detaille, Vibert (in a less degree), Chevreillard, Grandjean and others, as of painters eminent in technique rather than conception. The reproduction of the "Study for Jeanne D'Arc," by Lepage, is very sketchy and surely not attractive, albeit the picture was "handled in his intense and realistic manner." Luc-Olivier Merson is a painter who has brought religious art under the control of realism, and his "Flight into Egypt," a study of which Mr. Bacon gives, combines sentiment and a certain symbolism with fine graphic power. We have here one or two such quiet studies as Detaille usually chooses, and some possessed of more verve and action by De Neuville and Berne-Bellecour. Jean Béraud is a Parisian who portrays the life of his city on boulevards and in cafés and gardens, and his broad sketches are clever and suggestive. De Nittis contributes a light and aerial little scene, "On the Quay," and Mr. Bacon himself introduces us to "Frère in his Sketching-Sledge." "Place aux dames" has not been Mr. Bacon's motto, for almost at the end of his book he comes to Lemaire and De Rothschild, La Princesse Mathilde, Sarah Bernhardt, Abbema and others, who are all recognized as artists of more or less note. Indeed, Madeleine Lemaire's "Portrait" of a young lady is very piquant and taking, while "The Young Girl and Death," which was on view in New York among Mme. Bernhardt's other works, attests her imaginative power. Munkacsy and Wahlberg occupy a chapter, though the two sketches by them are insignificant, and then we are introduced to the Spanish colony. "Study from Life," by Ricardo de Madrazo, is strong and characteristic—one of the best sketches in the volume, while Egusquiza's "Waltzers" is a most finished and suggestive little gem, full of the rhythm of sensuous motion and most faithfully engraved by Closson. The vicissitudes of the life of Rico, that most charming of water-colorists, are graphically told and a slight sketch by him is given, and finally a brief chapter devoted to John S. Sargent, D. R. Knight and other Americans and foreigners concludes the personal part of the volume, which is rounded off by a hypothetical answer to the unanswerable question, "Where is the Artists' Quarter?" The book cannot be regarded as critical, but simply as an appreciative descriptive view of art and its votaries as the writer has seen them in Paris.

THE LADY OF THE LAKE. New editions of old favorites in classical and romantic literature are constantly being issued, not perhaps solely for the charm and value of their subject-matter, but by reason of the superior field and wider scope for artistic and illustrative skill which they afford. Such is the case with J. R. Osgood & Co.'s beautiful holiday edition of Scott's "Lady of the Lake." To most readers this picturesque legend of Loch Katrine with its stirring conflict between Fitz-James and Roderick Dhu, its heroic and romantic figures of Ellen, Malcolm Graeme, the minstrel, the hermit, and others, has been familiar from childhood. Much of the highland scenery of Scotland has undergone comparatively little change, and in this new edition of Scott's famous poem (the charmingly engraved frontispiece of which, cut by T. Johnson—from the drawing, if we mistake not, of Mary Hallowell Foote—we republish herewith) the illustrations will not only refresh the memory of those who have been over the storied ground, but will also give those who have never "sought the wild heaths of Uam-Var" a very faithful idea of the character of Scottish scenery. The publishers have spared no pains to insure fidelity in the discharge of this task. They commissioned Mr. A. V. S. Anthony, whose reputation is well known, to visit the scenes so graphically and lovingly described by Scott, and under his supervision, with the aid of a competent staff of draughtsmen and engravers, the work has been done. His own work as an engraver in the book is generally admirable, and in one or two cases, as on page 156, where it has evidently been a little hurried, it is at its best, because most characteristic. There is a degree of sentiment in his landscapes which we find in those of no other engraver in the volume, unless we except, perhaps, such charming examples of Mr. Linton's line as we find on page 121. Mr. Linton's block on page 175—we can hardly be mistaken in attributing this to him—is quite aggressive in its old-fashioned simplicity: the foliage might be the work of Bewick himself. It is interesting to compare the trees with those in Mr. J. Appleton Brown's drawing on page 148—we do not recognize the engraver. E. A. Garrett's trophy on page 48 would have been improved, perhaps, by the use of the white line in the background by way of contrast. Among the scores of illustrations, there is at long intervals a block which might have been omitted without detriment—particularly that on page 192 by one of the Clements. But it may be hypercritical to single out defects when the general excellence of the engraving is so marked. Mr. A. B. Frost has done nearly all of the figure illustration, insuring that uniform portraiture which is generally lacking in books of this kind. His work is marked by character, vigor and spirit, and occasionally by tender-

ness, although at times it lacks ease and unity, and, as in the case of the drawing on page 47, where Fitz-James

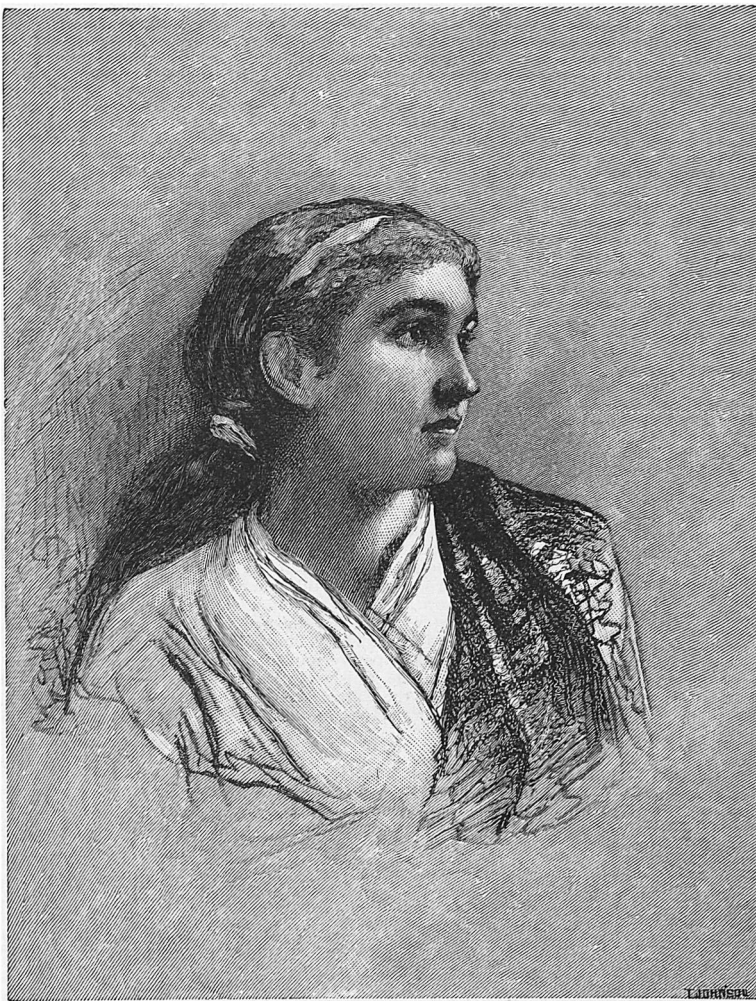
"crossed the threshold—and a clang of angry steel that instant rang,"

is marred by an unpleasant linear repetition. There is too much of the picture and too little of the illustration in some of his drawings. This is conspicuously shown on page 39. Very good and adequately handled are the interior and figures on page 85, the "Cross of Fire" scene with Brian the Hermit, on page 102, the closing scene of the story on page 242, and, indeed, most of Mr. Frost's other contributions evidence not only careful study of type and scene, but original power and romantic sense. Mr. J. Appleton Brown supplies some graceful work, as does Mary Hallowell Foote, and the headpieces, and half-titles are eminently decorative and artistic, particularly those on pages 132 and 207. We should have preferred less uniformity in the distribution of the woodcuts. But this is a matter of taste. Altogether it must be said that the book is a very creditable production. The engraving has in general been carefully and skilfully done, the letterpress is clear and well-edited, and the work is a valuable addition to our illustrated literature.

LITERARY NOTES.

THE CHANGING YEAR (Cassell, Petter, Galpin & Co.) is a handsome collection of pictures and poems of life and nature. The four seasons have severally their songsters and artistic interpreters and the result is a very readable and attractive literary menu.

WILD ANIMALS AND BIRDS: THEIR HAUNTS AND HABITS. By DR. ANDREW WILSON. New York: Cassell, Petter, Galpin & Co. We have here a very interesting and well-written work, dealing mainly with the natural aspects of animal life, and displaying much zoological research. It is anything but prolix,



THE LADY OF THE LAKE.

FRONTISPIECE OF OSGOOD & CO.'S HOLIDAY EDITION OF THE POEM.

and is ably and graphically illustrated by a Mr. Specht, whose work we do not remember to have seen before, but who evidently has unusual ability in delineating animal forms and characteristics.

CASSELL, PETTER, GALPIN & CO. make some attractive additions to the long list of new children's books. Among these we note PAPA'S LITTLE DAUGHTERS, by Mrs. MARY D. BRINE; FRED BRADFORD'S DEBT, by JOANNA H. MATTHEWS; A MOON-BEAM TANGLE, by SYDNEY SHADBOLT; BO-PEEP and LITTLE FOLKS, all of which are pleasantly written and well illustrated, and may be safely commended to those in search of good literature for young people.

BELT AND SPUR. THE KNIGHTS OF OLD. New York: Scribner & Welford. This is a very tasteful volume, being a compilation of records of battles and tournaments from the old chroniclers, such as Vinsauf, Le Bel, Froissart and others. They are sometimes abridged, but the original style and spirit are conserved, and will be welcome to all who delight to drink at "fountains of old romance." The quaint, interesting, and often grotesque flat-color illustrations are adapted from illuminated MSS. in the British Museum.

THE BOYS' PERCY, edited by SIDNEY LANIER. New York: Charles Scribner's Sons. Mr. Lanier, being himself a poet, was just the person to modernize and amend the famous "Reliques of Ancient English Poetry," which Bishop Percy printed in 1765. With well-meant but sometimes mistaken zeal, Percy polished the strong conceits and rugged forms of the brave old balladists, and Mr. Lanier has gone back of his "emendations" in many instances, has done away with all orthographic archaisms and left out such passages as were not cleanly. "Robin Hood," "Chevy Chase," "The Nut-Brown Maid," and "King John and the Abbot of Canterbury" will immediately take the youthful reader's eye. Mr. Bensell's illustrations are spirited and well-drawn. No better Christmas gift could well enrich a boy's library.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXXI. is an ecclesiastical embroidery design from a cope of sixteenth century Spanish workmanship preserved in the Musée de Cluny. This vestment is of bright red velvet, with orphreys and collar embroidered in silk and fine gold. The design shown appears upon the collar. The ornaments surrounding the "Adoration" are particularly vigorous and beautiful, and might be advantageously employed in secular embroidery.

Plate CCXXII. is a series of Christian emblems designed to be executed in oil or water colors. They should be done in bold, strong lines, especially if they are to be placed at some distance from the eye. The principal colors, in accordance with canonical rules, are white, red, violet, green, and black; but blue, symbolizing the heavens, is used quite as frequently as the others. In decorations for temporary use no restrictions are placed upon the use of any of these colors. Red, blue, and yellow, in combination with white, may be freely used in any of the designs. In all cases a better effect is obtained by outlining the design and every detail with a bold line of black.

Plates CCXXIII. and CCXXIV. are designs for Christmas decorations which are treated at length in an article on page 18. The leaf borders in Plate CCXXIV. will also be found useful for general decorative purposes.

Plate CCXXV. is a design for a cup and saucer—"Daisies." The background may be laid in with carmine No. 1, celeste blue or apple-green. With the carmine and blue, add two drops more of fat oil, and less of lavender. Dab the surface as usual with a piece of cotton covered with chamois skin. When perfectly dry, draw with a pencil the outline of the design. If no background of color is used, the design can be transferred, after rubbing the china with a drop or two of fat oil and turpentine. Before proceeding to paint, all the background color must be carefully scraped off. Take pearl-gray, adding a little apple-green and black. Mix thoroughly, and draw with this mixture the outlines of the daisies and buds; make every petal distinct, shading with the gray mixture as expressed in the design. The centres of the flower paint with orange-yellow, yellow ochre, sharpening the shaded edge with brown 4 or 17, but not too strong. Paint the calyx of the buds, stems, and leaves in apple-green, shaded with grass-green, brown-green, and dark-green No. 7. Throw the leaves that lie underneath in strong shadow, making those with little shade of bright, warm color.

Plate CCXXVI. is a design for a plaque—"Bird and Serpent"—or the frog may be substituted if the artist has a prejudice against snakes. If to be executed in oil colors, draw the design carefully with pencil. Lay in the whole painting with the prominent colors, reserving the close finish until the second coat. Paint the sky at the base in warm sunset colors, gradually ending at the top in blue. Make the stem of the vine Vandyck brown and white; leaves, zinober green No. 1; flowers, rose madder and crimson lake; tall grasses on the right, zinober green No. 2 and 3; grasses at the base, warm bright greens alternating with deep blue greens. For these use Indian yellow, Antwerp blue, indigo, and all three zinober greens. Paint the serpent in green, black, and orange, mixing the orange with the others to reach a brown green effect. In the second painting add emerald green in high lights; eye and fangs in black. Make the bird in new blue and white, adding emerald green with the blue in the second painting and chrome green No. 3 on the tail and wing feathers. Paint the breast cream color, orange and brown in the shadows, cadmium No. 1 and white, cadmium No. 3 and Vandyck brown. Let the bird's feet be brown and white, strongly articulated with brown. If the base of leaves, water and frog is preferred, paint the grasses and leaves of warm bright greens near the front, receding in pale blue greens. Water, permanent blue or cobalt, white, Vandyck brown, zinober green No. 3. Frog, raw sienna, chrome green No. 3 and black; breast, raw sienna and white; mouth, Vandyck brown. In painting the same in mineral colors, a general idea of the effect of the whole can be gained by reading carefully the directions for painting in oils. For the sky use mixing yellow, orange yellow, carmine No. 2, ultramarine, the blue at the top fully one third of the space. Use three blenders, dropping the yellow one on reaching the rose color, and the rose-colored one at the blue space. For the vine stem use light brown and brown 4 or 17; vine leaves, apple green, grass green, and a little brown to sharpen the shades. Flowers, carmine No. 1, shaded with a thin wash of apple green; stamens, brown. Bird, ultramarine, deep blue green, deep green No. 7; eye, black; beak, yellow ochre and brown 4 or 17; breast, mixing yellow, yellow ochre, brown 4 or 17; feet, brown. Grasses, apple green, grass green, deep blue green, brown green. Serpent, grass green, brown green, black, and a little orange yellow; eye and fangs, black. Paint the water with ultramarine, brown green, deep blue green, brown 4 or 17. Frog, brown green, yellow brown or sepia, and black; eye, black; mouth, brown 4 or 17; breast, thin wash of sepia.

Plate CCXXVII. is a design for a vase—"Wallflowers." Mix orange yellow and yellow ochre, or a thin wash of yellow brown for the flowers. Shade with deep red brown, and articulate the petals with the brown. Calyxes, grass green, shaded with brown green. Buds, the same, tipped and shaded with red brown. Stem, dark brown and ultramarine, shading with brown. Leaves of grass green, with a clear line about them of brown green and a little dark green No. 7, to make a strong color. A crimson, red, orange or brown background would look well with this design.

Plate CCXXVIII. is a design of "Wild Roses" for an embroidered screen panel, the second of a series of four contributed to THE ART AMATEUR by the Royal School of Art Needlework at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for the treatment of the entire screen will be found in the November number, page 129, where the entire screen is illustrated in miniature.

BOOKS RECEIVED.

ART AND NATURE IN ITALY. By EUGENE BENSON. Boston: Roberts Brothers.

CAPTAIN MANSANA. By BJÖRSTJERNE BJÖRNSON. Boston: Houghton, Mifflin & Co.

THE KATE SANBORN SUNSHINE CALENDAR. Boston: J. R. Osgood & Co.

MY HOUSEHOLD PETS. By THEOPHILE GAUTIER. Boston: Roberts Bros.